

ZION CHURCH CHOIR.

SUMMY'S OCTAVO EDITIONS

SACRED SERIES

No	
1139	Suffer Little Children to Come Unto Me. Gounod-Adcock. .10
1140	Light's Abode. John A. West. .15
1141	Easter Carol. Mrs. Crosby Adams. .05
1142	Jubilate Deo. Ernest Sumner. .10
1143	Great is the Lord E. D. Keck. .06
1144	Memorial Hymn. Adolf Weidig. .05
1145	All Glory, Laud and Honor. Harry H. Pike. .15
1146	Immanuel's Land. H. W. Harris. .08
1147	One Day Nearer Home. H. W. Harris. .08
1148	Evening Prayer. H. W. Harris. .08
1149	We Would See Jesus. H. W. Harris. .08
1150	Thou Didst Leave Thy Throne. (CHRISTMAS) J. B. Powell. .05
1151	Magnificat and Nunc Dimittis. W. B. Olds. .12
1152	Processional. Mrs. Crosby Adams. .05
1153	Crossing the Bar. Chas. E. Wheeler. .12
1154	Still, Still With Thee. John A. West. .06
1155	Christmas Anthem from "Faith and Praise" John A. West. .15
1156	Te Deum Laudamus in F. Caleb Simper. .10
1157	Toil and Rest. Philo A. Otis. .15
1158	Gethsemane Frederic H. Pease. .15
1159	Praise the Lord Alfred Wooler. .15
1160	Evening Hymn Naater-Hearding. .06
1161	Let All That Seek Thee. A. C. Pearson. .10
1162	Who is Like Unto the Lord. Fred. H. Young. .15
1163	Unto Thee Will I Cry. Fred. H. Young. .15
1164	Fight the Good Fight. Harry Hale Pike. .15
1165	The Testimony of John Eric De Lamarter. .15
1166	A Psalm of Eastertide. Eleanor V. Hull. .12
1167	Just For Today. Jane B. Abbott. .08
1168	I Heard the Voice of Jesus Say. Katherine W. Davis. .08
1169	Memorare. (Latin text only) Guillaume Couture. .25

CHICAGO
CLAYTON F. SUMMY CO. 64 E. VAN BUREN ST.

"Crossing The Bar."

Anthem.

Poem by Tennyson.

Music by CHARLES E. WHEELER.

Andante non troppo.

mf *Gt. sft. Soft Diap.* *pp Sw. Vox Celeste.*
Ptd.

p Tranquillo *dim.*
 Sun - set and ev'n - ing star, And one clear call for me.
 Sun - set and ev'n - ing star, And one clear call for me.

p Sw. sft. *dim.*

mf *p*
 And may there be no moaning of the bar. No mean - ing of the
 And may there be no moaning of the bar. meaning of the
 And may there be no moaning of the bar. meaning of the

mf *dim.* *p*

mf *dim. e rall.*

bar. When I put out to sea. When I put out to

bar. When I put out to sea. Put out to

bar. When I put out to sea. Put out to

mf *p colla voce ad lib. dim.*

mf *a tempo* *cresc.*

sea. But such a tide as mov - ing seems a - sleep, too

sea. But such a tide as mov - ing seems a - sleep, too

sea. But such a tide as mov - ing seems a - sleep, too

Ct. mf *a tempo*

f *Con forza poco rall.*

full for sound and foam. When that which drew from out the

full for sound and foam. When that which drew from out the

full for sound and foam. When that which drew from out the

add Reed *f* *Con forza rall.*

dim. *rall. e dim.* *pp* *morendo*

boundless deep. Home, turns home.

mp *p dim.*

boundless deep. Turns a - gain home. Turns a - gain home

boundless deep. Home, turns home

mp ad lib. *pp rall. morendo*

⁴ If wished, the Soprano could take this part, the Alto taking the Sop. 3va lower
C. F. S. Co. 981

Tempo I

Gtr Ch. Quasi Bell.

5

mf Sw. dim.

This block contains the first system of music. It features a guitar part in the bass clef and a quasi bell part in the treble clef. The guitar part begins with a mezzo-forte (mf) dynamic and includes a triplet of eighth notes. The quasi bell part has a melodic line with triplet markings. The system concludes with a decrescendo (dim.) marking.

Tempo Primo

p *pp*

Twilight and evening bell, And after that the dark.

Twilight and evening bell, And after that the dark.

This block contains the vocal melody for the first two lines of the song. It is written in a treble clef with a key signature of two flats. The first line begins with a piano (*p*) dynamic, and the second line begins with a pianissimo (*pp*) dynamic. The lyrics are written below the notes.

p Tempo Primo

pp

This block contains the guitar accompaniment for the first two lines of the song. It is written in a bass clef and features a steady eighth-note accompaniment. The system concludes with a pianissimo (*pp*) dynamic marking.

cresc.

dim.

p

And may there be no sadness of fare-well, when I em -

And may there be no sadness of fare-well, when I em -

And may there be no sadness of fare-well, when I em -

This block contains the vocal melody and guitar accompaniment for the final line of the song. The vocal melody is written in a treble clef and includes a crescendo (*cresc.*) leading into a decrescendo (*dim.*) and ending with a piano (*p*) dynamic. The guitar accompaniment is written in a bass clef and continues the eighth-note pattern. The lyrics are written below the notes.

mf bark. No sad-ness of fare-well when I *p* em-bark. For *a tempo mf*
 bark. No sad-ness of fare-well. When I em-bark. For
 bark. No sad-ness of farewell. When I em-bark. For

mf *p* *rall.* *a tempo mf*
 tho' from out our bourne of time and place, The flood may bear me
 tho' from out our bourne of time and place, The flood may bear me
 tho' from out our bourne of time and place, The flood may bear me

cresc.
 tho' from out our bourne of time and place, The flood may bear me
 tho' from out our bourne of time and place, The flood may bear me
 tho' from out our bourne of time and place, The flood may bear me

cresc.

f *Con forza molto rall. e dim.*

far. I hope to see my pi - lot face to face.

far. I hope to see my pi - lot face to face.

far. I hope to see my pi - lot face to face.

f *poco rall. e dim.*

Piu lento

p

pp

rall.

Have crossd the bar, Have cross'd the bar.

Have crossd the bar, Have cross'd the bar.

When I have cross'd the bar, Have cross'd the bar.

mf

p

Piu lento

mf

p

pp

rall.

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NO.			
1170	He Shall Feed His Flock. (GERMAN AND ENGLISH TEXT)	Fritz Reuter	.20
1171	As it Began to Dawn.	Charles H. Bochau.	.15
1172	Make Haste, O God.	Charles R. Rogers.	.12
1173	Be Thou not Far from Me.	Harry Hale Pike.	.12
1174	A Benediction.	Mrs. Crosby Adams.	.05
1175	O How Plentiful.	Fred H. Young.	.10
1176	Look ye Saints, the Sight is Glorious.	Harvey B. Gaul.	.15
1177	Come Ye and let us Walk in the Light.	Harvey B. Gaul.	.08
1178	Sanctus.	Roy R. Murphy.	.06
1179	Kyries No 1 and 2.	Roy R. Murphy.	.06
1180	O Come, Let Us Sing.	Alfred Wooler.	.12
1181	Rejoice Before the Lord.	Harry Hale Pike.	.12
1182	Until the Morning's Light.	P. Douglas Bird.	.08
1183	Hymn of Consecration.	Mrs. Crosby Adams.	.08
1184	Unto Thee, O God, Do We Give Thanks.	James H. Rogers.	.12
1185	O How Plentiful is Thy Goodness.	Elizabeth H. Wilson.	.10
1186	Like as a Father.	Fred H. Young.	.10
1187	Gracious Father, All Forgiving.	Harry J. Dunham.	.08
1188	Four Double Chants and The Lord's Prayer.	Wm S. Waith.	.08
1189	The Litany Hymn.	Wm S. Waith.	.06
1190	Christ the Lord is Risen to day.	Wm S. Waith.	.15
1191	Te Deum in G.	John Stainer.	.05
1192	Fling Wide the Gates.	John Stainer.	.05
1193	God so loved the World.	Jos. Haydn.	.05
1194	The Heavens are Telling. "Creation"	Jos. Haydn.	.05
1195	Two Responses.	Wm. S. Waith.	.06
1196	Seven Responses.	Philo Adams Otis.	.12
1197	O Sing to the Lord a New Song.	Charles E. Wheeler.	.15
1198	Offer unto God Thanksgiving.	Charles E. Wheeler.	.12
1199	Our Saviour's Birth.	Philo Adams Otis.	.20
1200	Close to Thee O Father.	P. Douglas Bird.	.10

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